

JOHN GREEN WALLER, F.S.A.

BY

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OUR lamented Honorary Member and former Vice-President was the eldest son of John Waller, of Halesworth, by Susanna, daughter of William Green, of Hone, both in East Anglia, and was born in London on September 30th, 1813. The father was first cousin to Sir William Betham, Ulster King of Arms, and to his talented sister (whom Charles Lamb described as “a gigantic damsel, who bids fair to be the best poetess of the day”) and first met his wife, whose father was a medical practitioner, of the family of the Greens, of Wilby, at the house of the Bethams. It may indicate how far we are removed from the London of that day that John Green Waller recollected seeing from the windows of his house mobs pursued by soldiers as they fled from the gatherings of the disaffected, and that public executions for trivial offences and public whippings through the streets were frequent. For this or other reasons, his parents sent him and his brother at a very early age to a school in Suffolk, and later to a boarding school at Maryland Point on the borders of Epping Forest. From his childhood he had been very fond of drawing, and under the drawing master of this school he made great progress. The head master was a good classic, and early instilled into his pupil the love of classic lore. After leaving school, he entered the famous studio of Mr. Cass, and during his artistic career he won many

prizes. His prize cartoon of Comus is now in the Norwich museum. His designs in painted glass and in brass adorn many churches. He restored the monuments in Cobham Church, Kent, at the instance of Captain Brooke. A medal was awarded to him at the International Exhibition of 1851 for a monumental brass, now in the chapel of the St. Raphael Convalescent Home at Torquay, dedicated to the memory of his mother, sister, and friend, and the chapel upon the floor of which it lies was decorated by himself after Italian models. Another brass to the memory of his mother is placed on the wall of the church at Hone, her birthplace, a picturesque village, famous not only for the martyrdom of St. Edmund the King of the East Angles, who was shot with arrows by the Danes in the neighbouring wood, but also for the early discovery there of the palæolithic flint implements, described by Mr. Frere in 1797, in the 13th volume of "Archæologia." Mr. Waller also designed, in 1873, the beautiful monumental brass erected in Holmwood Church to the memory of John Gough Nichols, F.S.A., one of the founders and a Vice-President of the London and Middlesex Archæological Society. Mr. Waller's life-long connection with art and eminent standing in the artistic profession may be inferred from the fact that in the last year of his life, as in many years previously, he had attended the dinner and the soirée of the Royal Academy.

With him, however, art was the faithful companion of archæology. On monumental brasses, mural paintings in churches, and ecclesiastic symbolism generally, he became one of the highest authorities. He refers to Mr. Edward John Carlos as his "master in

archæology." In conjunction with his brother Lionel, he commenced, in 1840, the publication in folio parts of a series of monumental brasses extending from the reign of Edward I to that of Elizabeth. The last part was issued in 1864. Of this work, Mr. Albert Way said that "it is distinguished by remarkable fidelity in the reproduction of such elaborate subjects on a reduced scale, and also by the taste and assiduous research which are shown throughout the undertaking." On the settlement of the late Charles Roach Smith, the eminent London antiquary, in Lothbury, where he founded his museum of London antiquities, Mr. Waller formed a close friendship with him, which continued until Mr. Smith's death in 1890, when Mr. Waller edited a posthumous volume of his friend's "Retrospections." He said of his friend, "he could not think a mean thing, much less do one"; and in this they were kindred spirits. They travelled together to many places on the Continent, investigating objects of antiquarian interest, and the results of their joint labours are to be seen in many of the articles in Smith's "Collectanea Antiqua." They joined in the formation of the British Archæological Association in 1844, though Mr. Waller, with his accustomed modesty, did not seek office in that body. He made, however, several important communications to its Central Committee, drawing their attention to the neglected state of the monument of Brian Roccliffe, founder and builder of Cowthorpe Church, York, to the removal of some wooden effigies in Little Horkelesley Church, Essex, to the complete destruction of Quarendon Chapel, Bucks, and its monuments, and to the possibility of restoring paintings on walls covered with

many coats of whitewash. When the separation of the British Archæological Association into two bodies occurred shortly afterwards the two friends together adhered to the body retaining that name.

Mr. Waller informed me that he made his first exhibition to the Society of Antiquaries in 1838. I have not been able to trace this, but I find that in 1839 he presented to that Society an engraving of a monumental brass to the memory of Ralph de Knevynton in Aveley Church, Essex ("Archæologia," xxviii, 428). In 1845 he exhibited to the Society the sepulchral brass of John Martok, physician, from the Church of Banwell, in Somersetshire (xxxii, 485), and also communicated some observations on the palimpsest brass at Waterpery, near Oxford (510). These were followed by many other exhibitions and communications, and on 5th April, 1883, he read before the Society a paper on the series of wall paintings in the Church of St. Mary, Guildford, which appears in "Archæologia," xlix, 199; but he did not join the Society until 1886, though his high standing as an archæologist would have secured his election long before, had he sought it. He was speedily invited to serve on the Council, and his intervention in the meetings, when subjects of which he was the master were being discussed, was frequent and welcome. His subsequent contributions to "Archæologia" are "A critical examination of the armorial bearings and decorations on the ceiling of the monk's choir in the Abbey Church of St. Alban" (li, 426). "On a bas-relief symbolising music in the cathedral church of Rimini" (lii, 175). "On the roof of the Church of St. Andrew, Mildenhall, Suffolk" (liv, 255), and, finally, on the 5th May, 1904,

he read a paper on the Hauberk of Chain Mail and its conventional representations, which appears in "Archæologia," lix, 57, and corrects several conclusions arrived at by Sir Samuel Meyrick in a paper in the 19th volume of "Archæologia." As one who was present at the reading of Mr. Waller's paper, I well remember how clearly and vigorously it was delivered. His attendance at the meetings of the Society continued throughout the last year of his life. He was present at the anniversary meeting and the dinner on St. George's Day. At the evening meetings he had his accustomed seat next to the Vice-President on the right side of the room. His erect figure and genial presence gave no sign of his great age. Besides our own Society, he was an honorary member of the Essex and Surrey Archæological Societies and the British Archæological Association, and other learned bodies, in which he filled many offices, and to which, as well as to the *Gentleman's Magazine* in the old days, and the "Archæologia Cantiana," he contributed a great number of valuable memoirs.

His first contribution to the London and Middlesex Archæological Society appears to have been made on 28th April, 1862, when he described the sepulchral brasses in the Church of Allhallows Barking. In June, 1865, and April, 1868, he presided over evening meetings. In May, 1868, he made observations on the site of Westminster as delineated in the charter of King Eadgar. In March, 1869, he made a number of interesting exhibitions. In April, 1869, he again presided, and exhibited and described a hauberk of chain mail from Northern India. To the fourth volume of our "Transactions" he contributed papers on the

Holebourne, on the pilgrimage to our Lady of Wilsden, and on the paintings in the Chapter House, Westminster, illustrated by the author. He frequently presided at evening meetings in 1870 and subsequent years, read a paper on the Wheel of Life and the Seven Ages on 13th January, 1873, and made numerous exhibitions and communications to those meetings. Having served for many years on the Council, he became a Vice-President in 1876. To the sixth volume of our "Transactions" he contributed a paper on the Tybourne and the West-bourne, which, with the previous paper on the Hole-bourne, is a classical authority on the subject of London topography. He presided at the Annual General Meeting of 1882. In recognition of all these eminent services he was recently elected an Honorary Member of the Society. The following are extracts from a letter he wrote to me on 16th July, 1905 :—" You and I have been so long associated together, I can hardly even reckon the time without notes long back, and that with difficulty, as early ones may have been destroyed; but so many who were contemporary have passed away, we look like monuments. I still carry more weight in age than you do, but our archaeological work has been a good deal parallel. I was over 40 years in Bolsover Street, and once told Franks, when he called, I should probably be there until carried out. I never thought I should survive my Portland lease; but I am surviving too many friends. In art, my oldest, Horsley, with whom I entered the Academy, passed away about two years since. We were fast friends, of course; he three years my junior. Franks made my acquaintance even before he had left Cambridge.

Our friendship was over 50 years. I made the acquaintance of the Nichols family as a whole in 1841, but some members earlier. But a large number of antiquaries with whom I was intimate have gone.

“My removal, which I had to do, made me select this locality (Charlton Road, Blackheath, S.E.), as near my sister, now a widow, my nearest relation; and the locality—geologically speaking the Pebble Bed—is most healthy, gravel, sand, chalk, moisture runs through rapidly, so our gardens always want rain. Being now so far off, I have not been so frequent as before at Burlington House, and am obliged to rush off to catch a train to reach home as soon as possible after 11 p.m. I do not think there is anyone in the Society that has exhibited as far back as 1838, but numbers anticipate me as a Fellow. I may perhaps say that I have read my last paper, as it is not to be expected I can go on with mental work very much longer, though I still amuse myself in art as well as science, and the Pebble Bed often occupies me, and I am yet a V.P. of Quckett Club, continuing for four years, after serving two as President. So at present I don't give up.”

Mr. Waller never married, but his sister, Mrs. Edmonds (whom I have to thank for much information) states that he had had his romance. He had loved as well as lived; but the lady, to whom at one time of his life he was engaged, fell into a lingering consumption, of which she died after three years' illness, and it does not appear that he ever afterwards contemplated marriage as a probability. Art, secular and ecclesiastical, and the wide field of archaeology filled his life, and the intercourse of friends with kindred

tastes left little to be desired. His mother lived with him during her widowhood until her death, in the 97th year of her age.

Mr. Waller's useful and happy life was peacefully ended on the 19th October, 1905, after a short illness, in his 93rd year. It is given to few men to attain distinction at so early an age, and to win the friendship of so many generations of fellow students.

I regret to have to add that Mrs. Edmonds only survived her brother a few months.

E. B.

CROPPENBERGH FAMILY.

I should be much obliged if anyone could give me information as to the marriage of Ann Croppenbergh and George Sherard. She was the daughter of a London merchant, and her husband, George Sherard, was born in 1626, and their eldest son, William, in 1652.

Mary Croppenbergh (mother to Ann), in her will (proved 1652), describes herself as a widow. Any information as to Ann Croppenbergh's father also would be welcome.

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